

Eagle's Wings

Treatment, [December 9, 2025]

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Logline

A totalitarian soldier strives to thwart his insurgent captive-turned-captor while struggling to reconcile his religious and political ideologies with those of his enemy.

Summary of Concept

This is a philosophical and religious film with action and thriller elements. Why such an eclectic mix? This story is crafted to earn the audience's attention by entertaining them and reward their attention by engaging them with substantive food for thought. We seek to do all this through what is first and foremost a *character driven* narrative.

Though it is a religious film, and I am a Christian, this is not a proselytizing work. It is rather intended to encourage self-reflection in how people live out their beliefs, the messy relationship between religion and politics, and how this affects the way we see and treat other people. Some comparables include Martin Scorsese's *Silence* and Mel Gibson's *Hacksaw Ridge*. Older films with similar themes (though they are not stylistic comps) may be *Ben-Hur* (1959) and *The Mission* (1986).

Now, it is natural that a Christian would get more out of this story than a non-Christian, and thus the target audience may lean more Christian than not. However, I wouldn't want to market heavily on that premise because this isn't a faith-sploitation movie. It is also my hope that, like the above comps, the story would be accessible to all and that it can encourage self-reflection in anybody.

Setting

An authoritarian regime in an unspecified country (real or fictional) on Earth (alternate present or near future). Technologically, very much like our own world. The country and time frame are unimportant. The politics of this story world are not meant to map directly onto present day America. I have no intention of making a straw man out of one side, building up another, and ignoring the rest. So the authoritarian regime remains unplaced on the political spectrum. This is for the sake of making the film accessible to as many people as possible and protecting the story from aging poorly.

Do not misconstrue this as weakness in not taking a stance. The core struggle depicted occurs throughout history in many locations, so it is important that the story is not a straight one-to-one allegory of one specific political epoch.

This also allows for anyone in the audience to identify with characters on both sides of the struggle depicted. Specifically, two characters:

Duncan and John.

Characters

Duncan Friesen - Husband and father of three. Military and law enforcement officer of the state. Devout Christian who respects authority, even when he does not always agree with it, and detests the domestic terrorists who threaten the stability of the entire state. Would not be a soldier if he was not a patriot, but took the job more for the benefits it provides his family. Wants nothing more than for his children to grow up and live in a safe world where they can be free.

John Little - Single man with no living family. Spy against the state for the underground and increasingly active insurgency. Devout Christian who sees the current regime as an idolatrous beast with no respect for God or man. Though he has no children he wants nothing more than for future generations to have the safety and freedom he never had.

Duncan and John will spend much of the story together at odds. As the protagonist, Duncan's perspective will be foregrounded as he wrestles with his hatred for John and the similarities he shares with his natural enemy. He will question the legitimacy of John's faith, and John will challenge Duncan's understanding of his own faith. Duncan will eviscerate John's violent political actions, and John will test Duncan's loyalty to the state. Both will doubt what they are really living for and whom they are living for.

Synopsis

Act I

We open with the image of an embroidered eagle on a black uniform. We hear **Duncan** and **Lydia** waking up, lovingly saying good morning to each other and beginning their day. Light floods into the closet as Duncan opens the door.

After putting on his uniform, Duncan kneels in his closet on an embroidered rug for a morning prayer. Over the radio alarm clock in his bedroom, he hears news of an insurgent attack. He quotes an imprecatory Psalm, praying for the destruction of his enemies.

It's Duncan's turn to make breakfast. More political news is broadcast in the background. Breakfast is served, and Duncan and Lydia have their morning meal with their three kids: **Flora**, **Aaron**, and **Rod**. Aaron asks about going on a field trip to the Judicial District of Trayton, a political hotbed, and Duncan pushes back, concerned that it could be an insurgent target. Lydia convinces Duncan to discuss it later. They finish breakfast and Duncan heads to work.

He gets in his car and turns on the radio. A morning show with pundits praising the current administration. Duncan puts a tape in a makeshift music player, non-regulation. On his way to work, we see signs posted in neighbor's yards and billboards for

"President Anderson – 6 More Years!" Vehicular bumper stickers sport the slogan "Unite and Fight!"

Arriving at the local police/military soldiers' Headquarters, Duncan is warmly greeted by his best friend and co-worker **Brian**. They chat about their families and the field trip situation. Brian advises Duncan that he can't always be there for his family and that he needs to trust them to God.

The morning ceremonies promptly begin and the soldiers take their positions in the courtyard. As per usual, their **Chief** leads them in their anthem and pledge. Unusually, he does not immediately dismiss them afterwards. He announces that there is a traitor in their midst. **Sgt. McKinley**, standing in formation with his squad, is promptly arrested and taken away by Headquarters' guards. Brian is visibly uncomfortable. Duncan is seemingly unphased.

Each squad goes to their briefing room. Duncan and Brian are assigned a Prisoner Transport job. They go to the transport and watch the prisoners get loaded in. One of them, the **Prisoner**, makes a point of mocking the President and receives a stiff blow to the gut from one of the guards. Duncan can tell something is off about this one. Well, "off" for a scumbag.

As they drive, Duncan and Brian discuss what happened to Sgt. McKinley. Brian looks through the prisoner files and sees that the Prisoner who mocked the President, going by the name of **John Little**, is an insurgent spy.

Later in the drive, they hear over the radio about soldiers in their city being shot at. Duncan fumes to Brian about the prisoners in the back and how they're complicit in all the violence against their brothers-in-arms. Brian tries to calm him down, encouraging him to have some sympathy for the prisoners likely to be executed, but Duncan believes their actions have forfeited mercy. Brian pushes back that no one is beyond mercy.

As they continue further outside the city into a rural, sparsely populated region, a prisoner riot breaks out in the back of the van. Under orders to deliver the prisoners alive, as they are potential sources of information, Duncan and Brian stop the truck, get out, and walk to the back to try and break up the fight.

Duncan climbs in while Brian stays right outside the doors to make sure no one escapes. When Brian enters, trying to help, John takes Duncan's gun and shoots Brian, killing him. Other prisoners restrain Duncan while John shocks him unconscious with Duncan's own shock stick.

Duncan wakes up laying on the ground, hands restrained with cuffs. John has put on Brian's uniform. The other prisoners are gone. Duncan plays dead until John comes near him, then attacks in an attempt to subdue the rebel. But he's once again knocked unconscious.

The next time he wakes up, a gun is in his face. John tells him to go to the radio and tell Headquarters that the path to Volk Prison is blocked by a fallen tree. They have to turn around and go across the Harrison County checkpoint. John, seeing Duncan's wedding ring, uses his family as leverage, telling Duncan that he's better off serving his family's interests at this point, rather than the state's.

Duncan complies. What else can he do? If he goes along for a little while, at least he may have a chance to foil his enemy. What good can he do if he's dead? Might make John's goal harder, but will there be anyone else to stop him from doing whatever it is he's up to?

They make it to the Harrison checkpoint. John subtly continues to keep Duncan at gunpoint. Two checkpoint guards ask about their business. There are no prison transports on their schedule. The guards note that the prisoners are not making any sounds and get suspicious of John's cover up story and Duncan's seemingly coerced agreement. They ask Duncan to open the back.

Just then, a higher ranking officer bursts onto the scene, demanding that the guards let the men through to do their job. HQ radioed in the schedule change, but there was interference. It just got cleared up.

Duncan and John drive through the checkpoint. Duncan wishes he could somehow alert his brothers-in-arms to his plight. John looks in pity on detainees being led to the checkpoint jail.

They make it through the checkpoint and continue on their way.

Act II

A long ways down the road, past the checkpoint, John forces Duncan to pull off the road. They get out and John makes Duncan change into a prisoner uniform. If John were to cross any soldiers as he wanders alone to his next destination – a safehouse – it would look too suspicious. He needs some sort of alibi, and that alibi is Duncan as a subdued prisoner.

They begin their long trek through the forested region, following trees marked with a special symbol that points the way to the next marking. Duncan tries to demoralize John and his plan's efficaciousness, and John responds with a cautious optimism in his plans. Nevertheless, Duncan increasingly gets under John's skin.

That night, John binds Duncan to a tree and goes out, but not too far, to find some small prey for supper. Duncan struggles against his restraints, and they slacken a little, but not enough to make a difference. He hears a shot ring out.

Shortly, John comes back with a squirrel and a rabbit. He prepares them with a campfire and gives one to Duncan. But before John begins to eat, he prays. Duncan asks him to whom he prays. John reveals his Christian faith. Disgusted that an insurgent would seriously claim Christ, Duncan criticizes his

faith, calling it weak based on his blatant rebellion against authority.

Brian criticizes Duncan's appeal to the Bible's stance on obeying authority, calling their government godless and ripe to be brought down. He sees himself as a participant in God's plan to destroy their nation's government and raise up a new one.

They end the conversation with a greater bitterness towards one another. Not just because they disagree, not just because they think the other has a false faith, but because neither fully knows how to respond to the other and justify their own choices. They both try, and both feel a gnawing doubt. Neither of them gets much sleep that night.

The next day they set out once again. As they pass through the forest, following the secret markings, rebel snipers start shooting at John. Duncan makes a break for it. John calls out that he is on their side, throwing up his weapon and hands in surrender. They ask for a code and he gives it to them, then they chase down Duncan.

One of the rebel snipers offers to escort John to the safehouse so they know that he is one of them and not a military spy. They blindfold Duncan and take a long walk to get there.

At the safehouse, they are greeted by a woman, **Isabelle**, and her husband, **Cliff**. Cliff insists on taking John's weapon and puts it in the cellar. Against John's wishes, Isabelle removes Duncan's blindfold, and he sees that he is in a once beautiful, little, rural church. There are other people there, too. Men, women, and children. There is even an injured state soldier being tended to. The church has been expanded with attachments, almost converted into a home, giving more space for Isabelle's family and the people who need treatment.

Isabelle provides Duncan with some food and explains that her father used to be the preacher at this church. It became abandoned after the state forcibly relocated civilians to

develop the land, which got stalled. She and her husband decided to establish a little mission at the church, a place of refuge for the lost and those in need of healing. That is why they are also housing a recovering soldier who was found bleeding to death.

John talks with another person there, his **Contact** in order to get the directions for his rendezvous point. The Contact asks why he doesn't just kill Duncan. John claims that he needs him for his cover story. The Contact presses John, who indicates that he really just does not want to take more lives unnecessarily.

Cliff does not approve of the rebels using the church as a meeting spot, and he warns John that he can only stay the night. John insists on locking Duncan up in a shed, where certain tools for the cemetery are kept. Bound with rope, he manages to cut his bonds, but the door is jammed from the outside. He is able to squeeze through one of the windows and begins to run away into the woods. But before he gets too far, he sees a platoon of soldiers approaching the safehouse. He pauses and weighs his options. Go to them and reveal the safehouse location? Finally John could be captured. But what about the families and civilians? The insurgents would surely fight back, putting everyone else in danger. There would be collateral damage and state soldiers would have to fire on sight; anyone in there would be considered an enemy...

Duncan, against his better judgment, or so he feels, goes back to warn Isabelle, Cliff, and their family of the approaching platoon. Cliff wants to tell the rebel fighters to flee with them or take their fight elsewhere, but John tells him it's a waste of time. They need to gather the other families and the non-militants fleeing political oppression. There is an underground passage out of the church that they can take.

Duncan assists with gathering the vulnerable and trying to help move the sick and injured. The platoon is upon them quicker than

they expect and has already breached the church by the time Duncan and John, the last two fleeing, enter the passageway.

When they emerge above ground, a significant distance from the church, they see that a section of the building has imploded. Rebels are being led outside in a single file line at gunpoint. Military medics rush in and a few dead bodies on both sides are brought out.

Duncan and John split off from the rest of the escapees, Duncan now back in John's custody. They journey away from the safehouse through the rest of the night.

Early in the morning, they come across soldiers from yet another platoon who have captured one of the convicts from Duncan's Prisoner Transport. The convict, of course, does not acknowledge his recognition of either Duncan or John. The soldiers insist that John take Duncan back to their camp. John obliges, playing along to preserve his cover until he gets a chance to leave.

When they get to the camp, Duncan sees they have captured Cliff. Duncan is also taken for questioning and is beaten when he tries to tell the truth about being a soldier and John being a spy.

Later that night, John disappears and Duncan despairs to Cliff about how he was unable to foil the insurgent's plan, whatever it is. Cliff questions where Duncan's motives really lie.

Act III

The next day, Duncan's own Chief arrives with reinforcements. Recognizing Duncan, he restores him to his rightful place as a soldier in the President's army. Duncan is immensely relieved and explains all the relevant information about what happened to him and about John heading to an extraction point carrying some kind of important information.

The Chief asks Duncan if he can identify any of the people they had captured over the past day from the safehouse. He recognizes

the Contact whom John had met. The soldiers then force the information of the extraction point from him. John has had a huge head start, but he is still on foot. The forces are gathered and now lay pursuit.

When they reach the rendezvous point location, they see John, running now. Then almost out of nowhere, insurgents emerge from the forest and a skirmish breaks out between the rebel militants and the state military.

During the battle, Duncan himself is able to corner John. John shoots the gun from Duncan's hands and Duncan charges him, wrests the gun from his hands, his own gun that John had used to kill Brian, and points it at John at point blank range.

He hesitates. His hand with the gun is shaking with rage and frustration. He starts to cry. He lowers the gun. After all this time, he can't bring himself to do it. He can't condone John's actions. Far from it. But...is John really his enemy? Should he be? Even if he is, is that really justification enough to kill?

In his hesitation, Duncan is hit by an enemy bullet. It knocks him back. John almost lurches forward, wanting to check on him, but another rebel grabs him and pulls him away. They need to get going. They came here to extract John, after all.

Duncan is only wounded and stunned. A medic attends to him as the skirmish briefly rages on, then shortly fizzles out. He watches as most of the small rebel force is decimated, a queasiness rising in his stomach. After it is all over, Duncan wanders the site, looking to see what became of John. He doesn't see his body. He's oddly relieved that his mercy wasn't for nothing. But he doesn't see him among the prisoners, either. He isn't sure how to feel about this, or his decision to not fire.

We skip forward to Duncan's return home to be reunited with his family. It is a joyous occasion, but he is also placed under house arrest until further notice for questioning. There is a

suspicion that he may have been an inside man aiding John in his spy work.

We see this process through a montage, and the investigators conclude there is no evidence to assume Duncan played any role in facilitating the insurgency's agenda. We see Duncan being celebrated as a hero and survivor of an ordeal at several ceremonies, and we see him getting interviewed, too. He even gets the Eagle's Wings medal, the highest honor a soldier can receive.

Then he goes to Brian's funeral service. The body has not even been found. Brian's two kids ask Duncan about their dad and express their anger and bitterness for what happened, and their hatred for the one who got away with it. They can't forgive him.

It's a new day. Duncan wakes up to Lydia peacefully asleep. He smiles. The decompression and post-tribulation adjustment is over. It is time to get back to work. He opens his closet door, moves his uniforms to the side, and looks at the one he's chosen, the Eagle's Wings medal already pinned on.

He stares at his uniform, his solemn visage reflected in the medal. The ordeal is done, but his crisis of faith is far from over. Not of faith in God, but of faith in himself and how he is living. A million questions swirl in his mind. *Am I really on the right side? Or the wrong side? Am I just a pawn? Even if I am, how can I reconcile that with my responsibility to provide for my family?* Chief among the questions he asks is this: *what is God's will for my life?*

We hear none of these questions. But we have seen them already. So once again he wonders. And his first choice lies before him: take the uniform or close the door.

THE END

(Printed with the demonstration version of Fade In)

EXT. FORESTED REGION - LATE AFTERNOON

John continues to march Duncan at gunpoint through the wilderness. Duncan is beginning to tire but this doesn't stop him from taunting.

DUNCAN

(turns around to John)
You planning on marching me to death?
Even you'll have to eat and sleep at
some point.

JOHN

I can wait.
(flicks the gun)
If you want food and sleep you'd
better pick up the pace.

DUNCAN

I've dealt with worse in boot camp.

JOHN

And I've dealt with worse running
from your army's guns.

John scans the area, keeping an eye out for the mark. He sees a pile of stones around one tree. He goes to it and examines the trunk, then sees it: a simple fish symbol, triangle tail and ovular body.

JOHN (cont'd)

(nods)
That way.

He points off to the side with his gun, and Duncan wearily obliges.

DUNCAN

(sarcastically)
Sir yes sir.

EXT. FORESTED REGION - DUSK

Duncan is visibly exhausted. He stumbles on, barely. John isn't much better. But he's got the gun. Then he stops.

JOHN

Back against that tree.

Duncan obeys. John moves behind him, takes the rope he took from the Prisoner Transport's emergency kit, and uses it to lash Duncan's body to the tree.

Duncan struggles, trying to take advantage of the moment he is not at gunpoint, but is too exhausted from heat and dehydration to do much more than barely slow John down.

John finishes tying the last knot and falls back on his butt, catching his breath.

DUNCAN

So. What's your grand plan now?

JOHN

This is our campsite.

(holding up the gun)

I'm getting food.

He stands up and starts walking away.

JOHN (cont'd)

You can thank me later.

Duncan glares as he watches John repeat the process of kneeling down, examining the ground, then slowly moving ahead.

EXT. CAMPSITE - EVENING

Duncan can't hear John's movements anymore. Mostly just the natural rustling of forest life and the cicadas coming out to sing their songs.

Duncan is sitting now, still lashed to the tree. He jolts up with a realization. If there's enough slack for him to slide down the tree and sit down...

He stands up slowly, the rope moving up with his torso. He then picks up one foot and sets it flush against the trunk. Then he picks up the other and does the same.

Duncan laughs. Both feet are off the ground now and on the tree.

DUNCAN

(muttering)

Just like boot camp. Except...
backwards.

He pushes his back up along the tree trunk. His feet start to slip. As he tries to push off his feet again he loses all traction and slides down the tree, knees collapsed, sitting again.

He pants, catching his breath.

DUNCAN (cont'd)
(muttering)
God, give me strength.

He tries again, but this time putting his feet around the trunk behind him as well, hugging it with both his legs. He makes it farther but slides down again. He laughs cynically.

DUNCAN (cont'd)
"Cursed is the man who hangs on a tree." Is that it, Lord? Am I cursed?
(beat)
Have I done something to deserve this?
(slightly louder)
Have I?

He tries once more, makes it further, then hits a branch. He grits his teeth and bangs the back of his head against the tree. What did he think was going to happen? This is a tree not a smooth pole. He can't just climb over the top while tied to it.

He tries to grab onto the branch with his legs. He does for a second, and pauses. There's nowhere else to go. He loses his grip with his legs and slides down the tree, landing hard on the ground.

He leans out from the tree, hanging limply against the ropes holding him back, too tired to sit back or move. His limbs shake.

A couple shots ring out in the distance.

DUNCAN (cont'd)
(head bowed forward)
Dear God...deliver me. Please.
(beat)
Lord, whatever your will, please just protect my family. Please. Don't let them encounter this brokenness.
Please, God. Please.

EXT. CAMPSITE - NIGHT

John returns to the campsite with a dead squirrel and rabbit. He drops them on the ground, drops a bundle of sticks he gathered, and starts spinning the tip of one stick into the side of another to make a fire.

He doesn't say a word. Neither does Duncan.

EXT. CAMPSITE - LATER

The skinned, cooked rabbit and squirrel meat is skewered on two sticks. John sticks the squirrel on one end of a stick and puts the other end in the ground, placing the skewered squirrel right next to Duncan's face.

John takes out a full flask of water.

JOHN
Here. You need some.

Duncan stares straight ahead. John puts it up to Duncan's lips and Duncan jerks his head to the side to push it away.

JOHN (cont'd)
I thought you wanted to live. Let me
know when you change your mind.

Duncan cautiously begins to eat the squirrel as John moves over to his rabbit. John takes a necklace out of uniform from around his neck and holds it in both hands as he kneels silently.

Duncan notices this, losing interest in his charred supper, and watches John. After a moment, John gets off his knees, grabs his rabbit, and starts eating it.

He takes a few bites and notices Duncan staring at him.

JOHN (cont'd)
Come to your senses yet?

DUNCAN
(ignoring the
question)
You're a praying man?

John, surprised, sits up a little straighter, and takes a thoughtful bite of his food.

JOHN
I am.

DUNCAN
To whom?

JOHN
To God.

DUNCAN
To what God do you pray?

JOHN

The only one there is.

John takes his necklace and puts it back inside his uniform shirt.

DUNCAN

You claim Christ?

JOHN

He claims me.

DUNCAN

(scoffs)

Bold of you to say so.

John lowers his rabbit skewer and narrows his eyes at Duncan.

JOHN

Oh? And what makes you say that?

DUNCAN

Children of God don't murder. "He who lives by the sword dies by the sword."

JOHN

Tell me, soldier, have you ever killed?

DUNCAN

I've done my duty to serve my country. If that means killing, I will. That is not murder.

JOHN

You didn't answer my question.

DUNCAN

Yes. Two confirmed kills.

JOHN

Then I see no difference between us.

DUNCAN

There is a world of difference between us.

JOHN

We are at war, we have both killed in the line of duty. As you said, that is not *murder*.

DUNCAN
I am a soldier—

JOHN
And so am I.

DUNCAN
(shouting)
You are a *domestic terrorist*! A
worker of lawlessness. You are not at
war, and you are not a servant of
God.

John begins to uncontrollably laugh.

JOHN
Terrorist. You want to talk about
terror? You want to talk about—
Let's talk about your precious
government. Talk to any censored
reporter worth their salt or any low
rung official off the record, they'll
tell you about terror.

DUNCAN	JOHN
Don't you give me that crap.	You see that checkpoint we
Don't give me that—	went through? You see all
	the detainees?

DUNCAN
Criminals.

JOHN
Political prisoners. You know what
most people in our transport were
guilty of?

DUNCAN
Treason.

JOHN
Telling the truth. Truth: that is
what they were going to Volk Prison
for. Volk! That seem *right* to you?
(beat)
Suppose they are wrong. Are they
beyond mercy?

Duncan is silent for a moment as he collects his thoughts.

DUNCAN
Truth is the word of God. And the
scripture says God gives the sword to
the government. Ever read that?

JOHN

Your government is nothing more than another Assyria. Another Babylon, Persia...Egypt, Greece, Rome. A beast to be burned.

DUNCAN

And let's suppose it is. Who are you to declare the end of a reign?
"Render unto Caesar what is Caesar's."

JOHN

"And render unto God what is God's."
Last I checked your great state has taken much and given little. Unless you count your state funded churches.

DUNCAN

(disgusted)

Our churches are not state funded.

JOHN

No, of course not, that would violate the Establishment Clauses, but our mighty leaders certainly make some generous gifts, don't they? And they're mighty picky about the messages of the churches they give to, aren't they?

Duncan shakes his head in annoyance.

DUNCAN

Can you even name one rebellion in the Bible that was good?

JOHN

Ever read the book of Judges?

DUNCAN

Fighting against enemy nations isn't rebellion.

JOHN

Even if the enemy nations take over?

DUNCAN

We haven't been overrun.

JOHN

This nation is not God's will. It isn't a new Israel.

(MORE)

JOHN (cont'd)

It is a sinful institution in the tapestry of God's sovereignty. It has reached the height of its iniquity, and its time is at hand. And God will use the small and weak to overthrow the mighty as He always does.

DUNCAN

I seem to recall Christ not advocating for the overthrow of Rome. And the revolutionaries condemned him for it.

JOHN

And the government condemned him anyways for his claims to authority.

DUNCAN

And our government is no empire. And even if it was, it seems to me your "freedom fighting" is hardly Christlike.

John is silent for a moment.

JOHN

Then if it isn't His will I will fail. And I'll be with Him.

DUNCAN

We do not serve the same God.

JOHN

No. I suppose we don't.

(beat)

My God is a God of justice *and* mercy.

Now both are silent. Duncan tears some meat from his squirrel with his teeth and John takes a few bites out of his rabbit.

After a second mouthful, Duncan takes a different tactic.

DUNCAN

Brian believed in mercy.

John pauses, takes another bite.

JOHN

(mouthful)

Brian who?

DUNCAN

Beloved husband. Father to a 13 year old girl, Sarah, and 6 year old boy, Thomas.

John begins to shake irritably. He takes another bite.

DUNCAN (cont'd)

A good friend. And a true patriot. A beloved son of God whom you murdered today.

John shoots up, grabs the pistol, and heads straight for Duncan. He knocks the skewered squirrel aside and puts the gun barrel on Duncan's forehead.

JOHN

If you think these choices don't eat at the very core of my soul every single day, you don't know a fraction of who I am. You know the real difference between us? I repent and I live with my choices. I don't cower behind self-righteousness, contenting myself to serve both man and God. Sons of God aren't nationalistic idolaters.

DUNCAN

Sons of God don't kill brothers in Christ.

JOHN

Then it's lucky for me we aren't brothers in Christ.

DUNCAN

No. We aren't.

John shoves Duncan's head back with the barrel and storms back to his spot by the fire. He tears out a piece of his rabbit and gulps down water from his flask.

EXT. CAMPSITE - MORNING

Duncan is awakened by a splash of water. John stands in front of him, flask out. The campfire has been extinguished.

JOHN

Rise and shine, faithful servant.

John walks around to the back to undo the rope from around the tree.

He unties the knots and Duncan instantly falls to his side. John picks up his own sparse belongings scattered on the ground.

JOHN (cont'd)

Rise.

Duncan weakly rises to his feet, hands still cuffed. John does his usual flick of the gun to indicate the direction to move in.

JOHN (cont'd)

Walk.

Thus the next day's travels begin.